

LEÇONS DE TENÉBRES

A une et a deux Voix

Par M^r. Couperin Compositeur=
Organiste de la Chapelle du Roy.

Premier Jour

Gravées par F. du Plessy. Et se vendent 3.^{tt} Brochées.

A PARIS.

Chez { L'auteur rue S.^t Honoré aux Armes de Bourgo-
gne près le Palais Royal.
Le Sieur Foucaut a la Regle d'or, rue S.^t Honoré.

AVEC PRIVILEGE DU ROY.

Avertissement.

Je Composai il y a quelques années trois Leçons de Tenébres pour le Vendredy Saint, a la priere des Dames Religieuses de Lxx. ou elles furent chantées avec succes cela ma déterminé depuis quelques mois a composer celles du Mercredi, et du Jeudy: Cependant je ne donne a present que les trois du premier jour, n'ayant pas assez de temps d'icy au Carême pour faire graver les six autres.

Les premieres et secondes Leçons de chaque jour seront toujours a une voix, et les troisiemes a deux; ainsy deux voix suffiront pour les executer: quoyque le Chant en soit notte sur la Clef de dessus, toutes autres especes de Voix pourront les Chanter, d'autant que la plus part des personnes d'aujourd'huy qui accompagnent scauent transposer. Je donneray les six autres trois a trois si le Public est content de celles cy. Si l'on peut joindre une basse de Viole, ou de Violon a l'accompagnement de L'Orgue ou du Clavecin cela fera bien.

Pour Le Mercredi

Premiere Leçon

*a une
Voix.*

In...cipit Lamenta.....ti...o Jeremi...æ Prophe...tæ

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The lower staff is a guitar accompaniment in bass clef with the same key signature and time signature. It features a bass line with fingerings indicated by numbers 1-4 and 6, and includes a double bar line with repeat dots. There are also some 'x' marks above the notes in the vocal line.

Aleph

The second system of music also consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It continues the melodic line from the first system, ending with a double bar line. The lower staff is a guitar accompaniment in bass clef with the same key signature and time signature. It features a bass line with fingerings indicated by numbers 4, 6, 3, 4, 3, 2, 6, 2, 6, 4, 3, 7. There are also some 'x' marks above the notes in the vocal line.

Quomodo quomodo sedet sola ci.vi.tas plena po.....pulo? facta

est qua..si vi.....du..a, domina Gen.....ti..um? princeps provin....ci.....

.....arum princeps provinci...arum facta est Sub tribu.....to. Quomo....

...do quomodo sedet sola ci.vi.tas ple...na po.....pulo? fac..ta

6 7 5 6 7 *3 4 6 4 *3 *3 f

est fac...ta est quasi vi...du..a, domina Gen.ti.um? princeps provinci:

f 4/6 7 7

...arum princeps provinci.arum fac...ta est sub tri.bu.....to. fac.....ta

f 6 6 4 3 f

est. sub tribu.....to.

*Petite
pause*

Beth.....

6 7 #6 7 6 4 6 4 3

Suivés.

7 6 4 6 4 b3 #3 7

Mineur, et mesuré-lent.

Plorans plo.ravit in noc..... te, et la..... chrymæ e.jus in ma...

:.xillis ejus: non est qui conso..letur qui conso...le.tur. e.am ex omnibus

cha...ris e.jus. ex om....nibus cha.....ris e....jus.

Plorans plo... ravit in noc... te et la... chrymæ ejus...

... in maxillis ejus: non est qui con... le... tur qui con... so... le... tur.

eam ex om...ribus ex omni...bus cha...ris e...jus. non

est qui con...so...letur qui con...so...le.....tur e..am ex om...ni...bus

Chords: b3, b3, 6, *3, 6, *6, *3

ex om...ni...bus cha...ris e.....jus. *Recitatif.* Omnes a..mi...ci

Chords: b5, 6, *7, 6, 4, *3, b, s, 6, 7, 4, 2

ejus spreverunt e.....am, et factisunt ei i....ni...mici, et facti sunt

Chords: b, 6, 7, b6, 6, s, 6, b3, b5

e. i i... nimi... ci. **Gimel**

Petite pause

Recitatif

Migravit Ju...da propter afflicti...o.nem Mi...gravit Ju...da

propter afflicti... o. nem et multi tudinem servi. tutio; et multitu... dinem ser. vi...

:... tutis; habitavit inter gentes, nec inve... nit re... quem: Omnes persecutores.

ejus apprehenderunt e.. am in. ter angus... ti... as. Daleth...

Daleth

This system contains a vocal line and a basso continuo line. The vocal line is in G major and features a melodic line with several 'x' marks above it. The basso continuo line consists of whole notes with figured bass notation: b7, 7, 6, b6, f, 6, b6, 4.

Recitatif.

Vi. æ Si. on lugent: eo quod non sint qui

This system contains a vocal line and a basso continuo line. The vocal line is in G major and includes a recitative section marked 'Recitatif.' with a 'C' time signature. The basso continuo line includes figured bass notation: b7, 6, b6, 4, 3, 7, b6, b6.

ve. niant ad solemni. tatem. Viæ sion lugent: e. o quod non sint qui veniant

This system contains a vocal line and a basso continuo line. The vocal line continues the recitative in G major. The basso continuo line includes figured bass notation: b6, f, 6, b6, 4, 3, 7, f.

ad solem ni. tatem. Omnes portæ ejus destructæ: sacerdo...tes e...jus ge.....:

...men.....tes: Virgines e. jus squa...li...dæ et ip. sa op...:

...pressa ama. ri. tu. dine, ama. ri. tu... di. ne. Virgines ejus

Squalidæ et ipsa oppressa a...ma... ritu...dine.

Une petite pause.

He

He

Facti sunt hostes ejus in ca.pite: inimi.ci e.jus lo..cu.ple...

:...ta.....ti sunt: inimi.ci ejus inimici ejus lo..cu..ple...

...ta.....ti sunt: quia Do. minus lo. cutus est super e.... am: propter multi....

Figured bass: \flat 4 \sim 4 3 \sim 6 \sim 6 \sim 6 \sim *3 \sim 6 \sim *

...tu. di. nem i. niqui. tatum, i. niqui. ta..... tum e..... jus: parvu.. li

Figured bass: \flat f $\frac{3}{2}$ \sim 4 3 \sim *3 \sim 7 \sim 6 7 \sim 6 4 \sim *3 \sim f

Tempo/Style: *Recitativo*

ejus ducti sunt in capti...vi.. tatem ante fa.. ci. em tri.. bu.. lan. tis ante

Figured bass: \flat *6 f \flat 6 \sim

faciem tribulationis.

This system contains a vocal line and a guitar accompaniment. The vocal line is in G major, starting with a treble clef and a key signature of one sharp (F#). It features several measures with an 'x' above the staff, indicating a natural harmonium. The guitar accompaniment is in G major, starting with a bass clef and a key signature of one sharp. It includes various chord voicings such as 4, 6, 7, b5, 4, 7, 4, and *3, along with a triplet of eighth notes in the first measure.

Tendrement, et proprement

Prelude.

This system contains a guitar prelude. The top staff is empty. The bottom staff is in G major, starting with a bass clef and a key signature of one sharp. It features various chord voicings such as 6, *3, 7, 6, *3, 6, b4, *6, 6, 7, b3, 6, 6, and *3, along with a triplet of eighth notes in the first measure.

Je...ru...salem, Je...ru...salem, convertere ad Domi...

This system contains a vocal line and a guitar accompaniment. The vocal line is in G major, starting with a treble clef and a key signature of one sharp. It features several measures with an 'x' above the staff, indicating a natural harmonium. The guitar accompaniment is in G major, starting with a bass clef and a key signature of one sharp. It includes various chord voicings such as b3, 6, 4, 3, 4, *3, 6, 6, *3, b3, 6, b3, and 6, along with a triplet of eighth notes in the first measure.

num Deum tu.....um Jerusalem, Jeru.....salem convertere con:

ver:tere, convertere ad Dominum Deum tu.....um Je..ru..salem, Je.....

...rusalem conver...te..re ad Do...minum De.um tu.....um.



Je..ru...salem, Je..ru.....salem converte..re ad Domi..



..rum Deum tu.....um. con...vertere ad Do..minum De....um



tu.....um Je.rusalem,Jerusalem,convertere ad Dominum Deum tu. .um. Fin

Pour Le Mercredi

Seconde Leçon.

A une Voix.

Vau.

Viol.

Orgue.

5 6 7 6 7 *6 3 4

Petite pause.

5 6 4 * 6 5 6 4 3 7

Recitatif.

Et egressus est à fili.a sion omnis decor e.....jus: Et egressus

est à fili.a si..on omnis decor e.....jus: omnis de..cor, omnis

de....cor e.....jus: fac.ti sunt principes ejus velut ari.....etes.

non inveni. entes pas..cu...a, et abi. erunt absque fortitu. di. ne, ante faci...

...em Sub..sequen.... tis. ante fa..ci..em..... Subsequentis, sub...sequen.....

... tis. *Petites pauses.* Zain... Za...

in

Petite pause.

Tendrement.

Recorda... ta est re corda... ta est Je..ru...salem dierum afflictionis.

suce, Recordata est, recorda... ta est Jerusalem recor... da... ta est, die....

...rum afflic.ti.o...nis Suae, et prava.ri.cati.o...nis om.nium de...

...side.ra..biliun suo....rum, quae habu....erat à di.ebus an.ti.....

quis:cum caderet po.pulus ejus in ma.nu has...ti.li, et non es:set au.xi.li...

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with several notes marked with an 'x' above them. The lower staff is in bass clef and contains a bass line with various chords and fingerings indicated by numbers 3, 4, 6, 7, and 5.

The second system is divided into three parts. The first part on the left is a short melodic phrase in the treble staff with fingerings 3, 4, 4, 6, 6, 4, 3, 7 in the bass staff. The middle part is a box labeled 'Petite pause.' The right part is a recitative section labeled 'Recitatif.' in the treble staff, with the text 'Peccatum peccavit Je rus alem: prop' written below it. The bass staff for this section has a 7*6 fingering.

The third system continues the musical piece. The treble staff contains a melodic line with notes marked with 'x'. The text below the staff reads: '...tere..a instabilis facta est. Omnes qui glori..fi..cabant e..am, spreverunt'. The bass staff provides harmonic support with fingerings 6, 5, 7, 6, *3, 6*6, *3, and 4.

illam: quoniam vi. derunt, quoniam vi. derunt igno. mini. am ejus.

Lentement.

Ipsa autem gemens conversa est retrorsum. *Petite pause.* Teth...

Recitativo.

Sordes ejus in pe-dibus ejus, nec recorda-ta est fi-nis sui, Sordes ejus in

Figured bass notation: $\flat 6$, $\frac{4}{2}$, \flat , $\frac{*3}{7}$, 6 , $\frac{*3}{5}$, 4 , 6

pedibus ejus, nec recordata est fi-nis su..... i, Deparita est vehe...:

Figured bass notation: 7 , 6 , $\frac{3}{2}$, $\frac{6}{*3}$, 4 , 6 , 6 , 4 , $\frac{*3}{*3}$, $\frac{6}{4}$, $\frac{2}{2}$, $\frac{6}{3}$, $\flat 3$

:menter, non ha-bens, non ha.... bens conso-la... to... rem. De parita est de...:

Figured bass notation: $\frac{4}{6}$, 6 , 7 , $\frac{6}{*3}$, $\frac{4}{7}$, $\frac{4}{\flat 6}$, $\frac{\flat 7}{\flat 3}$, $\frac{6}{5}$, $\frac{*5}{7}$, 6 , $\frac{\flat 3}{5}$, $\frac{\flat 6}{4}$, $\frac{*3}{7}$, $\frac{\flat 3}{\flat 3}$, $\frac{4}{\flat 0}$, 6

...posita est vehementer, non ha..bens conso..lato...rem. Vide Do..mine af...

f *b7* *b3* *f* *b3* *3* *b3* *6* *6* *b7* **6* *6* *f7* **3*

...flicti... onem me...am, quoniam erectus est, erectus est inimicus. Vide Do..mi...

f *b3* *6* *6* *6* **3* *6* *6* **3* **6* **3* *6* *f7*

...ne afflic... ti... onem me...am, quoniam erectus est inimi...cus.

**3* *f* *b3* *6* **6* **3* *6* **3* *6* *4* **3* *7*

Petite pause.

re ad Do..minum De..um tu..um con-ver..tere, Jerusalem con...

Chords and fingerings: b6, 6, 4 3, b3, 6, *3, 6

vertere ad Do..minum, ad Dominum De..um tuum.

Chords and fingerings: f, b3, 6 7 6, *3, *3, f

Jeru.salem, Jerusalem convertere ad Dominum De..um tu...um. Fin.

Chords and fingerings: b3, 6, *3, 7 6, 6, b6, 4, 6, 6, *6, 4, 4, 6, 6, 6, 4, *3, 7

Pour le Mercredi

Troisième Leçon

A deux Voix.

Jod.

Jod.

Musical notation for the first system, including vocal staves and a basso continuo line. The system is divided into two parts by a vertical line. The first part contains two vocal staves and a basso continuo line. The second part contains two vocal staves and a basso continuo line. The music is in 2/2 time and G major. The basso continuo line includes figured bass notation: 6, 6, 6, 6, 3/2, 3/2, 3/2, 6.

Recitatif.

Petite pause

Manum suam misit hostis ad

Musical notation for the second system, including vocal staves and a basso continuo line. The system is divided into two parts by a vertical line. The first part contains two vocal staves and a basso continuo line. The second part contains two vocal staves and a basso continuo line. The music is in 1/2 time and G major. The basso continuo line includes figured bass notation: 7, 6, 6, 6, 6, 4, 3.

omni...a desi...derabi.....li.a ejus:

Manum suam misit hostis ad om...nia

The first system consists of three staves. The top staff is a vocal line in G major with lyrics "omni...a desi...derabi.....li.a ejus:". The middle staff is another vocal line with lyrics "Manum suam misit hostis ad om...nia". The bottom staff is a bass line with figured bass notation including figures like *3, 6, f, and *3. There are 'x' marks above the vocal notes indicating fingerings.

desi...derabi...li.a ejus, ad om...ni...a desi...derabi...lia e.....:

The second system continues the piece with two staves. The top staff is a vocal line with lyrics "desi...derabi...li.a ejus, ad om...ni...a desi...derabi...lia e.....:". The bottom staff is a bass line with figured bass notation including figures like f, b3, 7 6 *3, f, b3, 4 *6 b3, f, b6 4, and *3. There are 'x' marks above the vocal notes.

quia vidit gentes ingressas Sanctuarium suum: de quibus praeceperas, ne in

...jus quia vidit gentes ingressas Sanctuarium suum: de quibus praeceperas, ne in

...trarent in Ecclesiam tuam. Caph...

...trarent in Ecclesiam tuam. Caph...

Petite pause

Recitatif.

Omnia populus ejus

ge... mens, et quærens panem, dederunt pre... ti... asa quæque pro cibo ad refacil:

Vide vide Do..mine et con..dera: vide et consi..dera:

..landam a..nimam

quoniam facta sum vi..lis. et consi..dera: quoniam facta sum vi..lis.

Vide Domi..ne, quoniam facta sum vi..lis.

lis. Lamed
lis. Lamed

Musical notation for the first system, including two vocal staves and a piano accompaniment staff. The piano part features various fingering numbers (6, 4, 3, 7) and dynamic markings (f).

Petite pause.

O vos omnes qui transitis per viam attendite, et vi...

Musical notation for the second system, including a vocal staff with lyrics and a piano accompaniment staff. The piano part includes a 6/4 time signature and dynamic markings (f).

atten.... dite, et vi..de... te
...dete, si est dolor sicut dolor me..us. atten... dite, et vi..de... te

Musical notation for the first system, featuring a vocal line with lyrics and a piano accompaniment line with figured bass notation.

atten... dite, et videte si est dolor sicut dolor meus quoniam vindemiavit
atten... dite et videte si est dolor sicut dolor meus quoniam vindemiavit

un peu plus arimé.

Musical notation for the second system, featuring a vocal line with lyrics and a piano accompaniment line with figured bass notation.

me, ut locutus est Dominus in die iræ furoris sui... i. quoniam vindemiavit

me, ut locutus est Dominus in die iræ furoris sui. i. quoniam vindemiavit

6
4 4 6 6 4 3 4*6 b3 6

me, vindemiavit me, ut locutus est Dominus in die iræ furoris sui. i. in die

me, vindemiavit me, ut locutus est Dominus in die iræ furoris sui. i.

3 4 6 6 6 6 6 6 6 6 6 6 6

Lentement.

iræ furoris sui. i. in di. e iræ furoris sui. fu. ro. . . . ris su. . . . i.
 in di. e iræ fu. roris sui. i. furoris sui. fu. ro. . . . ris su. . . . i.

Mem.

Petites
pause.

Mem.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with several notes marked with an 'x' above them. The middle staff is also a treble clef with the same key signature, featuring a more complex melodic line with many sixteenth notes and some slurs. The bottom staff is a bass clef with the same key signature, showing a harmonic accompaniment with various fingerings indicated by numbers 1-7 and some slurs.

Recitatif.

The second system begins with the word "Recitatif." in italics. It features a vocal line on a treble clef staff with a key signature of two sharps. The lyrics "De excelso misit ignem in os. sibus meis: et erudi. . . . vitme, et erudivit." are written below the staff. The bottom staff is a bass clef with the same key signature, providing a harmonic accompaniment with various fingerings and slurs.

me .

Expandit rete pedibus meis: convertit me retrorsum, posuit me deso..latam, posuit

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one sharp) and 4/4 time, starting with a half note 'me' followed by a series of eighth and quarter notes. The bottom staff is a piano accompaniment in G major, featuring a bass line with chords and arpeggios, including a triplet of eighth notes. Fingerings are indicated by numbers 1-5. Dynamics include a forte 'f' marking.

Mesure' lent.

Nun . . .

me deso...latam, tota die mærore confec. tam. Nun . . .

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with a 'Nun' followed by a dotted line. The bottom staff continues the piano accompaniment with chords and arpeggios, including a triplet of eighth notes. Fingerings are indicated by numbers 1-5. Dynamics include a forte 'f' marking. The tempo marking 'Mesure' lent.' is placed above the first staff.

Nun

Nun

7 6 7 *6 $\flat 3$ 7 6 4 6 6 6 $\flat 6$ 4 *3 7

Recitativ.

Vigilavit jugum iriquitatum me..arum in manu ejus: convolutæ

2 4 6 *f*

Sunt, et impositae collo meo: infirmata est virtus mea: infirmata

infirmata est virtus me... a: infirmata est infirmata

The first system consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains several measures of music with 'x' marks above some notes. The middle staff is a vocal line with a treble clef and a key signature of one sharp, containing more musical notation. The bottom staff is a piano accompaniment with a bass clef and a key signature of one sharp, featuring chords and some triplets. The lyrics are written in a cursive script below the staves.

est virtus mea: dedit me Dominus, dedit me Dominus in manu

est virtus mea: dedit me Dominus, dedit me Dominus in manu

The second system also consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp. The middle staff is a vocal line with a treble clef and a key signature of one sharp. The bottom staff is a piano accompaniment with a bass clef and a key signature of one sharp, including chords and a triplet. The lyrics are written in a cursive script below the staves.

Un peu Vivement.

de qua non potero surgere. de qua non potero surgere. de qua non potero surgere.

de qua non potero surgere. de qua non potero surgere. de qua non potero surgere..

de qua non potero surgere.

de qua non potero surgere.

*Petite
pause.*

Lentement.

Je.:

Je..ru..... salem, Jeru...:

ru. salem, Jeru. salem conwer.tere ad Dominū Deum tu.um. conwer.te.:

. salem, Jeru. . . . salem, conwer.tere ad Dominū Deūtu. um.

The first system consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics "ru. salem, Jeru. salem conwer.tere ad Dominū Deum tu.um. conwer.te.:". The middle staff is a vocal line in treble clef with the same key signature, containing the lyrics ". salem, Jeru. . . . salem, conwer.tere ad Dominū Deūtu. um.". The bottom staff is a guitar accompaniment in bass clef with a key signature of two sharps, featuring various chords and fingerings such as 6, 2, 6, 6, 4, 6, 6, 4*3, and 7.

re adDo...minum Deum tuum.conwer tere adDo. mi..num, conwer.te.:

conwer.tere adDo. mi..num Deum tuum.conwertere conwer.te.:

The second system consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps, containing the lyrics "re adDo...minum Deum tuum.conwer tere adDo. mi..num, conwer.te.:". The middle staff is a vocal line in treble clef with the same key signature, containing the lyrics "conwer.tere adDo. mi..num Deum tuum.conwertere conwer.te.:". The bottom staff is a guitar accompaniment in bass clef with a key signature of two sharps, featuring various chords and fingerings such as *3, 6, 6, b3, *5, 2, 6, 6, b3, 7, 2, 7, 6, 6, b3, 7, b2, 6, and 7.

re ad Dominum Deum tu. um. convertere ad Dominum, convertere, convertere ad

re ad Dominum Deum tuū. convertere, convertere ad Dominum,

6 4 6 4 3 7 3 4 3 4 4 6 6 6 6 6 6

Dominum De. um tu. um. convertere ad Dominum Deum tu. um.

convertere, convertere ad Dominum De. um tu. . . um.

3 4 6 3 2 7 6 6 6 3 7 3 8 2 7 8 7 6 5 4 3 4 6 6 4 3 7

Extrait du Privilège du Roy.

Par Grace et Privilège du Roy donné a Versailles le 14^o May mil Sept cent traize signé Lauthier avec paraphe et Scellé. Il est permis au Sieur Couperin Compositeur Organiste de la Chapelle du Roy, de faire graver et imprimer ses pieces de Musique tant vocales qu'instrumentales a une ou plusieurs parties, de les vendre et debiter au public, et ce durant le temps et espace de vingt années Consecutives; Et tres expresses deffenses sont faites a tous imprimeurs, Libraires, Graveurs et autres personnes d'imprimer et graver les dites Pieces de Musique, d'en vendre, contre faire mesme en extraire aucune chose, a peine de trois mille livres d'amende; et de tous depens, dommages et interests; Comme il est plus amplement porté audit Privilège.

Les Exemplaires ont été fournis.